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Society*

*Spring Season 1986
Gaiety Theatre, Dublin*

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Contents

Committees	5
Sponsors	7
DGOS Gala Night	9
Chorus/Ballet/Supers	11
R.T.E. Symphony Orchestra	13
The Italian Opera, 1777	15
The Opera Trip	18
Artistes	28-34
PROGRAMME	21-29
La Traviata	19-27
Madama Butterfly	22
Nabucco	25
It was'nt al'right on the night	35
Patron Members	37
Productions 1941-1986	41
Index to Advertisers/Credits	48



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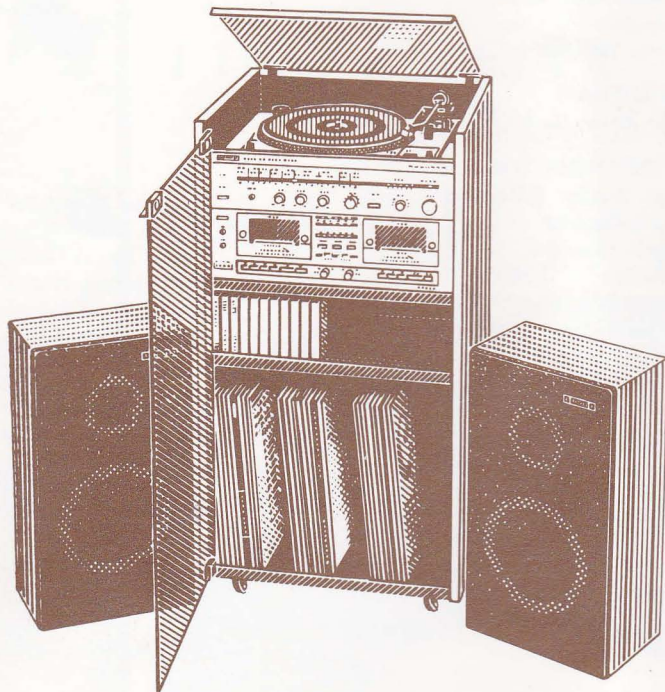
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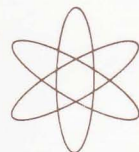


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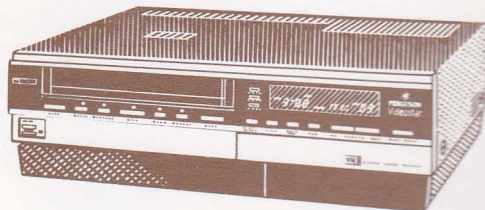


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Mid-April sees the return to the Gaiety Theatre of a play which was first performed here in September 1964 — Brian Friel's classic PHILADELPHIA, HERE I COME! This production is being directed by Joe Dowling and designed by Frank Conway.

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The occasion — Gala Night — during the Society's Winter Season '85. The Opera — Tchaikovsky's "Eugene Onegin" with Artists from the Rumanian State Opera, in the presence of H.E. The President of Ireland and Mrs. Hillery.

This was a Gala Night with a difference — a new format — where the performance was preceded by a Champagne Reception attended by about 200 people. Glamour was the keynote of the evening, the ladies fashionable and bejewelled and the men resplendent in their evening wear. Truly an occasion to dress up and enjoy oneself.

Glittering Gala Nights are the norm in Opera Houses around the world where tickets are at a premium and the performance sold out well in advance. Generally an occasion to rub shoulders with the wealthy or the famous. Why should the same not apply to Dublin — perhaps to a lesser degree!

Last season's Gala Night change was really an experiment but it was a success. Isn't it time therefore that glamour returned to the Theatre; time Ladies to shed those jeans and jumpers for something softer and more feminine; time Gentlemen when you should be proud to show off the lady and feel confident that you yourself are looking your best; time to introduce young people to Music and Opera in pleasant and congenial surroundings; time to lose oneself to a world of make-believe waiting to unfold at the raising of the Conductor's baton.

A repeat performance will be given on Thursday, 3rd April when a Light Buffet with Wine will be served. The Opera will be the ever popular "La Traviata". Tickets cost £20 in the Dress Circle, £17 and £20 in the Parterre i.e. the normal ticket price plus £5.00 for the Reception. No doubt with the increase in food and drink prices, costs may have to be increased in the future, but for now — do come and enjoy yourself.

See you there! Bon appetit.



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THE ITALIAN OPERA — 1777

In the same way that we owe our knowledge of the first performance of Mozart's *Le Nozze di Figaro* to the Irish tenor Michael Kelly, so are we indebted to him for a description of the first season of total Italian opera in Dublin — total in that each evening's entertainment consisted of an opera only without an added play, farce or afterpiece. Unfortunately, details in Kelly's *Reminiscences* are inaccurate; his main error arises from telescoping two consecutive seasons into one. His story, however, sets the scene. It now remains to present authentically the players.

The first contemporary newspaper account of the season appears on January 8, 1777, when, we read, 'A great Number of the Nobility and Gentry having often express'd a Desire to establish a Comic Italian Opera in this City, two Gentlemen undertook to send to Italy for Performers, who are actually engaged. As this Undertaking must necessarily be attended with a heavy Expense, they offer the following Proposal of a Subscription to the consideration of the Lovers of this species of elegant Entertainment. Each person subscribing five guineas will be entitled to two transferrable Tickets for fifteen Nights: said Subscription money not to be paid until the Arrival of the Company and delivery of the Tickets, which will be within two Months. Those who intend favouring this Undertaking with their Patronage, are requested to send their Names to the Printer hereof, in order that they may be waited on by a proper Person with a Subscription Book'.

'Two Gentlemen' are here described as having undertaken the engagement of the artists, and neither in this season nor in the one immediately following is any announcement to be found of a mysterious impresario whom Kelly describes as 'a Portuguese, who called himself II Cavaliere Don Pedro Martini'. This entrepreneur, he relates, 'played the Spanish guitar delightfully, and succeeded in ingratiating himself with the Duke of Leinster, Earl of Westmeath, Lord Belmont and most of the leading people.' There certainly was a 'Manager of the Italian Opera' who later was to become the target of some sinister extra-operatic activity, but except by Kelly his name is not published. Kelly also states that Martini defaulted on the artists, who thereupon left Dublin, but neither in 1777 nor 1778 is there any evidence that the season ended precipitously or before the appointed time.

Pinto was engaged to lead the orchestra and a Signor St. Giorgio, a key-board player and singer who had made his first Dublin appearance at the Rotunda Gardens in 1774, was engaged to conduct the operas from the harpsichord. For a time he had been Kelly's singing teacher and Kelly recalls that 'his

voice was not powerful, but he possessed exquisite taste'. Kelly also relates that as a child his choice of a musical career had been influenced by seeing St. Giorgio enter a shop and prodigally buy and eat some expensive fruit. 'While my mouth watered', he records, 'I asked myself, why, if I assiduously studied music, I should not be able to earn money enough to lounge about in fruit-shops, and eat peaches and pineapples as well as Signor St. Giorgio'.

The opera season was presented at 'the New Theatre, Fishamble-street' and the opening performance took place on April 12, 1777, having been postponed from April 8 'on Account of some necessary Preparations'. The first opera to be produced was Giuseppe Gazzaniga's *L'Isola d'Alcina*, with libretto by Giovanni Bertati. It was cast as follows:

Alcina, a fairy	Signora Cardarelli
Lesbia } Alcina's	Miss Jameson
Clizia } Waiting-women	Miss Pinto
La Rose, a Frenchman	Pinetti
Don Lopez, a Spaniard	Peretti
James, an Englishman	} Cardarelli
Baron Brickbrack, a German	
Brunoro, an Italian	Passerini

Miss Pinto had replaced a Signora Teresina whose name appeared in some of the earlier advertisements but who did not take part in the season. Choruses are announced in the libretto but they appear to have been nothing more than concerted numbers sung by the principal performers.

In an attempt to create a sense of occasion, 'a large Room, adjoining the Box Room, lighted with Wax' was 'opened for the Accommodation of the Nobility and Gentry with Tea and Coffee during the Performance. Admission, one Shilling'. Theatre prices had evidently been raised although this is not made clear by the advertisements, for on April 19 it was announced, 'the Proprietor of the Italian Opera, willing to accommodate the Public in General, thinks proper to leave the Gallery and Pit at the usual Price'. The libretto of the opera 'translated into English with the Italian opposite' was published and could be purchased from R. Moncrieffe, 16 Capel Street, M. Mills, 135 Capel Street 'opposite to Abbey-street', L. Flin, 15 Castle Street, and D. Chamberlaine, 5 College Green, 'Price a British shilling'.

Members of the cast new to Dublin were Pinetti, Cardarelli, and Signora Cardarelli. Nothing can be discovered of Cardarelli but Signora Cardarelli, presumably his wife, had appeared at the King's Theatre, Haymarket during the 1775/76 season as *seconda buffa* where on March 28, 1776 she had already sung

in *L'Isola d'Alcina*. In Dublin she was to be promoted to *prima buffa*.

Pinetti, according to Kelly, was a Venetian and 'a most excellent actor'. Giuseppe Antonio Pinetti certainly sang in many operas at Venice between 1762 and 1781. Towards the end of his career, however, he was reduced to singing in 'An Attic Entertainment' at the 'Freemason's Hall, Great Queen-street', London, where he was announced as having 'generously engaged to exhibit his most select performances without gratuity . . . The whole to conclude with a Ball'.

Isola d'Alcina was one of Giuseppe Gazzaniga's most popular operas. Gazzaniga was the composer whom Michael Kelly once heard denounced by an outraged member of an audience with — 'the curse of God light on him who first put a pen into your hand to write music'. He claims attention principally as the composer of the opera *Don Giovanni Tenorio o sia il Convitato di Pietra*, which was the immediate source of Lorenzo Da Ponte's text for Mozart's *Don Giovanni*. Da Ponte inconsequentially dismisses Gazzaniga as 'a composer of some merit, but of a style no longer in vogue'. He also heartily disliked Giovanni Bertati, the librettist of *Don Giovanni Tenorio* as well as *L'Isola d'Alcina*, presumably because Bertati had succeeded him as poet to the Imperial Theatres at Vienna and declared 'that in every respect the signor poet Bertati was nothing more nor less than a bag of wind'.

In Dublin, *L'Isola d'Alcina* received what are commonly called mixed notices. Comment in the *Hibernian Journal* was enthusiastic and proclaimed that 'The Italian Opera was a third Time performed on Saturday last, at the New Theatre in Fishamble-street, and met as usual with universal Applause. The story of the Piece is simple, but the amazing powers of Signor Pinetti, both as an Actor and a Singer, the sweet toned voice of Signora Cardarelli, her Elegance, Beauty and comic Abilities and the seraphic Notes of Miss Jameson — accompanied by one of the best and most harmonious Bands of Music that ever sat in an Orchestra, have made this Opera so greatly superior in point of vocal and instrumental Music to any Thing of the Kind ever performed in Ireland, that it diffuses the most delightful Sensations among the Audience and gains Approbation and Applause from every Person present. It is almost needless to add, that the Boxes are filled every Night of Representation with such brilliant Company of the Nobility and the first People of Fashion in Ireland, as has been seldom seen at one and the same Time in any Theatre in this City'.

Criticism in the *Freeman's Journal* was devastating. 'Comical enough, egad!' it scoffs, '—advanced prices for squeaking and skipping, for masked mummeries and patch-work pantomimes — and at the Home Manufacture Hotel* in Fishamble-street too! But it would not do. No company! Pit and boxes almost laid waste, with gaping boxes soon made them lower their top-sail prices. The whole rare[e] show may now, for a few nights, (some think the 15 will not be spun out before an ever-lasting farewell shall be given) be seen at common rates. Crowd, therefore, ye citizens, have your money or passes ready that no delay may happen at the doors, as great overflowings are expected, and will afterwards be puffed off'.

* A comment on propaganda to encourage the wearing of Irish-made cloth which was then active. An extract from a Dublin letter appearing in *The Public Advertiser* (London) of July 19, 1784, reports, 'The Mob of this City seem determined to prevent the wearing of any English Manufactures . . . I could hardly get my Hat brushed by an Irish Domestic because the Felt was English'. The Fishamble Street Theatre frequently advertised that their costumes were of Irish manufacture.

That even more malevolent influences were active can be discerned from the following announcement. 'The Manager of the Italian Opera thinks it incumbent on him to inform his Friends and the Subscribers that having met with an unexpected Accident on the fourth Night of Representation [April 22] and which Accident he has Reason to suppose, was premeditatedly calculated to put a stop to the Performance of the Operas in the Infancy of the Undertaking, he is apprehensive that in his present Situation, persecuted and confined it will be impossible for him to put his original intention into Execution. He will gladly however contribute every Endeavour in his Power to continue to the Public the Performance he has promosed. But should his [word indecipherable] prove ineffectual, feeling more for his company than for himself, he has only humbly to beg leave to Recommend them to the Protection of the Nobility.'**

Withal, the manager's original intention of having fifteen subscription performances was in due course realised. Also, instead of opera performances at 'common rates', it was on the contrary found necessary once again to increase prices, and by mid-May we read, 'The Nobility and Gentlemen, Subscribers to the Italian Opera, having inspected into the Receipts and Disbursements of the Opera, have found that the Receipts are inadequate to the Disbursements and, of course, that there is an absolute Necessity of advancing the Prices of Entrance, viz. Gallery 3s. and the Pit, Boxes and Lattices 7s. 6d. but the Regulation not to take place until the 17th of May when the new Opera will be brought on. And in order that the Subscribers shall bear a Proportion of the Advance, it is resolved, that all Subscription Tickets, from the 17th forward, are to pay 2s. 6d. each Night'.

The new opera which was in preparation was *La Buona Figliuola*, the libretto by Carlo Goldoni, based on Samuel Richardson's radical novel *Pamela, or Virtue Rewarded*, the music by Nicola Piccinni. Born in the Kingdom of Naples in 1728, Piccinni is the opera composer whose name is best remembered by the furore created on his arrival in Paris where a feud between his followers and the admirers of Gluck caused greater discord than the *Guerre de Bouffons* of twenty-six years earlier. *La Cecchina, ossia la Buona Figliuola* was his most successful opera and is still occasionally performed.

Hogarth records — 'The enthusiasm which it excited in Rome, where it was first performed, amounted to extravagance. It was immediately performed all over Italy, even in the smallest country theatres, and everywhere received with the same admiration. All classes from the highest to the lowest, crowded to see it. New fashions in dress were named from it; and shops and taverns took *La Cecchina* for their sign . . . The airs were sung by ladies and gentlemen in their domestic circles, by artisans at their labour, by country people in the fields, by itinerant musicians in the streets and highways'. Musically, the finales which ended the three acts — although the concerted opera finale was not Piccinni's invention — were considered an innovation.

The libretto of *La Buona Figliuola* was published in Dublin by Henry McKenly, 23 Skinner's Row, on May 10, and the opera was first performed there on May 17, 1777. The cast was Pinetti, Cardarelli, Peretti, Passerini, Signora Cardarelli, Miss Jameson, Miss Pinto and 'The Character of Arnedoro, a young Gentleman, being his first Appearance on any Stage'.

** Some words were excised from the last line when the newspaper file was being bound.

The 'young Gentleman' was Michael Kelly, who relates that *La Buona Figliuola* had been 'put into rehearsal at the express desire of some of the old cognoscenti who had seen it performed in London . . . when a circumstance occurred which threatened its being laid aside; namely, the severe illness of Signor Savoy, who was to have performed the Count'. Instead, the shadowy 'Portuguese' offered the role to Kelly — with a generous fee to his father. Both were eagerly accepted.

A correction is required here. Although Gasparo Savoi, a castrato singer well-known in London, had sung in Dublin at the Rotunda Garden concerts during 1769 and 1770, he was not a member of the opera company that performed at Fishamble Street Theatre in 1777, nor did he appear elsewhere in Dublin during that year.

Another enigma: in the opera of *La Buona Figliuola* there are roles for four male singers only — the Marchese della Conchiglia (presumably Pinetti in this production), Mengotto (perhaps Cardarelli), Tagliaferro and Armidoro. From the advertisements the remaining two roles would have been taken by Peretti and Passerini. How then was room found for Michael Kelly in the cast? Obviously by temporarily deposing either Peretti or Passerini. The reason for this seems equally obvious — whatever Kelly may relate. It was a pre-arranged manoeuvre almost certainly initiated by Kelly senior to allow his son, then thirteen to fifteen years old, to make his *début* in Italian opera. Following the first performance on May 17, Kelly was to sing in two others on May 20 and 24. Unfortunately no notice of any performance appears to be extant.

There were seventeen performances in all during the season, twelve of *L'Isola d'Alcina* and five of *La Buona Figliuola*. Two of these were benefit performances, for Pinetti and Signora Cardarelli, which were exclusive of the subscription series. The subscription season of 'fifteen Nights' Representation' originally promised was therefore completed. Performances were held on Tuesday and Saturday evenings and the final performance took place on Saturday, June 21.

Benefit performances were taken as follows: May 24, 'Proprietor's Night'*, *La Buona Figliuola*, May 27, *L'Isola d'Alcina* — 'to which will be added some new favourite songs'. This was Pinetti's benefit and tickets were to be had at 'his lodgings No. 12 Winetavern-street'. Signora Cardarelli took her benefit in *La Buona Figliuola* on June 3, when tickets could be had at 'No 18 Exchange-street'. Signor St. Giorgio chose *L'Isola d'Alcina* on June 7 and 'added New Songs, Trios & Glees, in order to render the Entertainments as elegant and pleasing as possible'. He lived at 'No. 7 Moore-street'.

While Pinetti's benefit was advertised at the regular advanced prices of 7/6 and 3/-, Signora Cardarelli and Signor St. Giorgio accepted the lower prices of 5/- and 2/-, Signora Cardarelli especially 'being studious for the accommodation of the Public'. The result was satisfactory and Signora Cardarelli made metaphorical obeisance, acknowledging 'with heart-felt Gratitude . . . the generous patronage of the Nobility and Gentry of this Kingdom'.

* The proprietor was William Gibson.

Extract from *Opera in Dublin 1705-1797 — The Social Scene* by T. J. Walsh — Reproduced by kind permission of the author.

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The Opera Trip



The magnificent Crush Bar in The Royal Opera House, Covent Garden.

One should never agree to do a favour without first having asked what it is! That, dear friends, is why this year's little résumé of our opera trip to London is so lacking in musical knowledge and has very definite plebeian overtones!! Anyway, enough waffle and excuses and down to business.

Take-off was scheduled for 9.15 a.m. (ungodly hour) on Thursday morning and about seventy-five hardy souls straggled into Collinstown Airport. Law and order was established when Donnie and Moyra arrived and we got the show on the road very smartly — no one missed the flight and all the luggage (including one genuine Irish Harp) arrived safely. That said harp did cause a slight delay in the English Customs and one could see the national image (as in slightly 'dotty Irish') being confirmed.

Our Hotel, "The Waldorf" in Aldwych, was a great success — very comfortable (even the harp) and with a very pleasant staff. On Thursday night, we went to a performance of *La Bohème* in the Coliseum. We were meant to have a gentle stroll there but I think Donnie got cold feet when he saw all the 'high heels' so a coach was provided! I thoroughly enjoyed the performance although, I am told, the orchestra was too strong for the voices (I did warn you) and the tenor had an unbecoming wobble. I thought the wobble was fine but even I could see that "Mimi" (Valerie Masterson) was something special. I hope we will see her in Dublin soon.

Friday was what one would describe as a 'crisp day' — very cold but bright. We all did our various shopping — some even went for culture — and we assembled in our hotel foyer at 6.30 p.m. for a leisurely stroll to Covent Garden for a magnificent performance of *Il Trovatore*. It had everything — superb sets, beautiful costumes and every member of the cast in form. It was certainly a night to remember and worth the whole trip. The opera ran very late and most restaurants were closed, so a large hungry mob descended on the unfortunate night staff of the Waldorf who rose to the occasion and provided sandwiches and tea for all needy souls. By this stage, it had been worked out that the Club Bar was a 'doubles' bar — a problem which our stalwart lads and indeed, lassies, bore with great fortitude.

Saturday was 'Twickers' day and the foyer resembled the floor of the Stock Exchange. Finally, the coach arrived and everyone seemed to have sorted out the ticket arrangements. We waved the 'boys' a fond farewell and a large group of the 'girls' retired for a very enjoyable lunch in the Brasserie restaurant. We all went our separate ways for the afternoon. I went to "Starlight Express" which was rather different from the Opera but enjoyable nevertheless. On Saturday evening, most people went

to Covent Garden again, to see *The Barber of Seville*. As I did not go, I can only give second-hand information. I gather it was not up to scratch — in fact, most people said it was rather poor, which is unusual for Covent Garden as their performances are usually so good.

On Saturday night, need I say that the, by now, nearly obligatory 'sing song' took place and I gather went on until the early hours of Sunday morning.

Sunday was bright with the snow beginning to clear. A trip to Windsor was organised for the afternoon and about fifty or so set off with a very loquacious guide. It was an ideal afternoon for such an expedition — bright and sunny, despite the cold. On arrival, we divided into two groups — one for St. George's Chapel and the other for the Royal and Empire Exhibition. There were a few ruffled feathers among the St. George's Chapel group when it was discovered they were being admitted as pensioners and her Majesty was not even there to show them around! I feel the Royal and Empire group fared better and even managed to fit in afternoon tea.

Sunday night there was a choice of events — some went to Concerts at the Festival Hall and the Barbican and the rest of us dined "en famille" in the Palm Court Room in the Hotel and had a very good meal and then an excellent 'sing song' afterwards until the early hours of the morning. I feel here that we should mention our principal pianist, Dermot Gormley, who very kindly played until his fingers were stiff as boards. Thank you Dermot — it would not have been the same without you. Mind you, I do not think the Palm Court Room will be the same again either!

Monday morning, there was just time for last minute shopping and packing and our coaches arrived to take us to Heathrow — they seemed to be coming ridiculously early — until it took our particular vehicle two-and-three quarter hours to get to the airport. There was a mad scramble and a very undignified gallop through the 'Duty Free'! Moyra, however, was there to the last, like the Rock of Gibraltar, and made sure everyone was aboard. Unfortunately, three of our ladies missed their bus and had to be left behind to await a later flight.

As usual, everyone had a ball and enjoyed themselves immensely. For that, I think we owe a great debt of gratitude to Donnie and Moyra. We all think these trips are great ideas but they are the ones who do something about it. Thank you both very much from all of us and, in particular, from your "messers". I do not have to tell you who they are!

ANN O'DONOVAN

LA TRAVIATA

Opera in Three Acts

Libretto by Francesco Maria Piave from "La Dame aux Camélias" by Alexandre Dumas the younger.

Music by

GIUSEPPE VERDI

(Property of G. Ricordi and Co.)

CAST

In order of appearance

VIOLETTA VALERY, <i>a courtesan</i>	.	.	.	MARIA LUISA GARBATO
BARON DOUPHOL, <i>a rival of Alfredo.</i>	.	.	.	BRIAN DONLAN
DOCTOR GRENVIL,	.	.	.	NIGEL WILLIAMS
FLORA BERVOIX, <i>a friend of Violetta.</i>	.	.	.	CAROLANN LOWE
MARQUIS d'OBIGNY.	.	.	.	ANDREW MURPHY
GASTON, <i>a man about town</i>	.	.	.	BRENDAN CAVANAGH
ALFREDO GERMONT, <i>a provincial gentleman</i>	.	.	.	IONEL VOINEAG
ANNINA, <i>Violetta's confidante</i>	.	.	.	JOAN O'FARRELL
GIUSEPPE, <i>Violetta's servant</i>	.	.	.	TOM CARNEY
GIORGIO GERMONT, <i>Alfredo's father</i>	.	.	.	PETER McBRIEN
A MESSENGER,	.	.	.	RANDAL COURTNEY
SERVANT TO FLORA	.	.	.	RANDAL COURTNEY

Ladies and Gentlemen, Friends of Violetta and Flora, Gypsies, Servants

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

DUBLIN CITY BALLET

Choreographer: BABIL GANDARA

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader: FIONNUALA HUNT

CONDUCTOR	.	.	.	.	ERVIN ACEL
PRODUCER	.	.	.	.	TOM HAWKES
DESIGNER	.	.	.	.	PERRY HALL
LIGHTING DESIGNER	.	.	.	.	SEAN BURKE
STAGE MANAGER	.	.	.	.	PATRICK YOUNG
STAGE PROPERTIES	.	.	.	.	JOSEPHINE SCANLON
REPETITEUR	.	.	.	.	CLIVE SHANNON
COSTUMES	.	.	.	.	S. B. WATTS LTD., Manchester
SCENERY	.	.	.	.	ARENA LTD.

SYNOPSIS OF SCENES

Act One

A salon in Violetta's house

Interval 15 Minutes

Act Two

Scene 1: Violetta's country house near Paris, 3 months later

Interval 15 Minutes

Scene 2: Flora's salon in Paris, the same evening

Interval 15 Minutes

Act Three

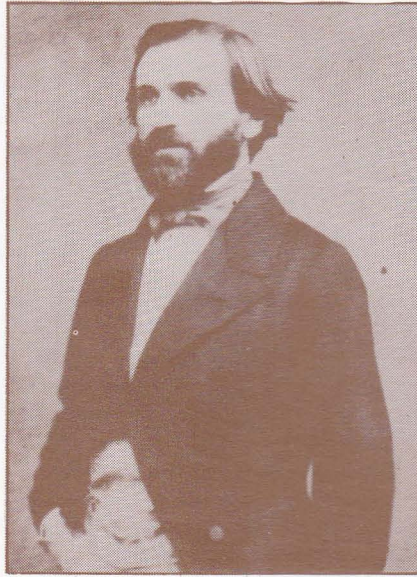
Violetta's apartment in Paris, some time later

A warning bell will ring five minutes and three minutes prior to the end of each Interval

La Traviata was first performed at Teatro La Fenice, Venice, on 6th March 1853

Verdi

La Traviata



When *La Traviata* first hit the world in the 1850s and gradually gained acceptance it was a reluctant one. Verdi and librettist Francesco Maria Piave (1810-1876) had followed Alexandre Dumas the younger's novel cum play, *La Dame aux Camelias* pretty closely. An opera based on the story of a courtesan who goes off to live with a man, to whom she is not married, was not quite the thing that a respectable young lady should be seen at; indeed so far as many people were concerned the story was not a fit one for the theatre or opera house at all. What that generation would think now were they seated in front of the television set with one of the transatlantic serials in progress, is not easy to imagine.



Fanny Salvini Donatelli

The very first performance of *La Traviata*, which took place on 6 March, 1853, at the Teatro Venice, was a fiasco. Interestingly, Verdi, while still having confidence in his work, anticipated a poor reaction. Apparently the cast, or at least the principals, had reservations, finding the work too *avant-garde*, and may not have had their heart in it. Violetta, the tubercular heroine, was played by Fanny Salvini Donatelli

whose ample girth and proportions did not lend themselves to the notion that she was wasting away. That strained credibility. It is not true that the first performance (nor a good many after) took place in contemporary costume. Nevertheless the story was simply too close to home to be digested immediately. It took some little time before audiences could come to terms with so realistic and to them, unpalatable, presentation of life; and somewhat longer before it could be given a modern production. (*La Dame aux Camelias* appeared as a novel in 1846, the play in 1852.)

La Traviata is now, of course, one of the most popular operas in the entire repertoire and its period charm is one of the most telling virtues — such is the way public taste revolves. Another reason for the opera's enduring popularity is the wealth of lovely melodies it contains, but there is more to *La Traviata* than that. As Francis Toye wrote: '*La Traviata* alone suffices to make

nonsense of the old conception of Verdi as a mere purveyor of tunes. With the possible exception of "Di provenza il mar" . . . there is not one aria in the whole opera that is not, so to say, conditioned by the drama.' In other words every aria and musical moment carries the drama forward. But it is interesting that Francis Toye had reservations about "Di provenza". He would find, in all likelihood, few to agree with him and that would include Verdi himself who regarded that aria as the best thing he had written for bass voice.

Since *La Traviata* became established well over one hundred and twenty years ago now, there can hardly be a lyric or coloratura soprano who has not attempted the role of 'the frail one'. Who was the greatest in history must remain a matter of conjecture and personal taste. Verdi's own favourite Violetta was the great Spanish-American soprano Adelina Patti (1843-1919) who was probably superior in comedy than in tragedy; but who could play the coquette to well nigh perfection and that must have served her in good stead in this opera. Sadly, when she made her few recordings at the beginning of this century she was in her sixties and did not attempt any Verdi. (But she did leave for posterity, as well as a number of songs, some Mozart, Gounod and a most moving recording of 'Ah, non credea mirarti' from Bellini's *La Sonnambula*).

Perhaps the prima donna who brings us closest to the style of singing Verdi in the nineteenth century is Marcella Sembrich (1853-1935). She made her debut as long ago as 1877 and made many operatic recordings, including some Verdi, in this century. Sembrich was even recorded in *live performance* at the old Metropolitan Opera House on a series of experimental cylinder recordings made by the Met's librarian, Lionel Mapleson. He was up on the rafters above the stage on the night of 27 February 1903 and captured the great Sembrich in a snatch from 'Sempre libera'.

Mapleson's historic experiments with his hand-cranked cylinder phonograph (a gift from the inventor Thomas Alva Edison) were abruptly terminated when he accidentally let the large machine slip off the rafters on to the stage below within a few feet of the Australian soprano, Nellie Melba. Alas, his experiments could not exactly be mistaken for the sound of compact discs, but the Mapleson cylinders have recently been transcribed and produced as a boxed set of LPs. They contain what are, undoubtedly, the earliest live recordings of *La Traviata* among much else.

GORDON T. LEDBETTER

Opera in three Acts by Giuseppe Verdi (1813-1901). Libretto by Francesco Maria Piave from "La Dame aux Camélias" by Alexandre Dumas the younger.

Place and time: In and near Paris. About 1850.

ACT I

In the salon of the beautiful demi-mondaine, Violetta Valéry, a party is in progress. Among the guests is Alfredo Germont. He is introduced to Violetta by Gaston who explains to her that for a year and more the young man has been in love with her from a distance. Invited by Violetta to sing a drinking song, Alfredo launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing — a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfredo tells her of his long-felt love. (*Un di felice, eterea.*) Violetta at first takes this declaration lightly and advises him that it were best to forget her. Seemingly as an after-thought when Alfredo is about to leave, she gives him one of her camélias with the promise that she will meet him again "when the flower has withered."

When all her guests have gone. Violetta's great *scena*, "Ah, forse é lui" begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced — a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts as folly. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabalètte*, the voice of Alfredo reaches her from below her balcony we know that her resolve is already weakening and that the two are destined to meet again.

ACT II SCENE I

Violetta and Alfredo have indeed met again and have been three months together in her secluded country house near Paris. In his aria *Dei miei bollenti spiriti* Alfredo tells of their happiness in this rural haven of peace. Annina, Violetta's maid, enters. She is returning, Alfredo learns, from Paris whither she had been sent to sell most of her mistress's remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Giorgio Germont, Alfredo's father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge ("I am a woman, sir, and in my own house"), old Germont is further discomposed when she quickly convinces him, with proof in hand, that her's is the money, not Alfredo's, which pays for all this "luxury" he has indicated. He begs her, however to leave Alfredo, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first violently refuses the strange demand — she would rather die than give up Alfredo. This dialogue proceeds in the form of a duet of great pathos. Finally, convinced by Germont's reminder that as soon as her youth and beauty fade she will have no hold on Alfredo ("What then?" he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfredo the latter enters in search of his father. Concealing her letter from Alfredo's eyes, Violetta embraces him and in the great outburst *Amami, Alfredo, quant'io t'amo . . . Addio!* (the climax of the opera) she declares undying love for him. She

runs distractedly from the room. A servant soon enters with Violetta's letter. As Alfredo reads the shattering words, Germont père re-appears. Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfredo's frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfredo dashes off in pursuit with thoughts only of revenging himself on her.

ACT II SCENE II

Paris. The salon in the house of Flora, a friend of Violetta's. The guests are entertained by a ballet featuring Spanish gypsies and matadors. All Violetta's old friends are there. News of her break with Alfredo has already reached Paris so that on the arrival of Alfredo, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfredo sits down at a card table and, excited by his phenomenal winnings keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfredo. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfredo's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfredo to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her "protector". Enraged by this, Alfredo loudly summons all the guests. Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagata io l'ho* ("I call you all to witness that I've paid in full") he throws his winnings at her feet. Old Germont, a witness to the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfredo to a duel and all the company express their reactions in the concerted finale to the Act.

ACT III

The last Act is introduced by the beautiful and poignant orchestral prelude to which the curtain rises on Violetta's bedroom. She is sick and poor, with only the faithful Annina to attend her. It is early morning and carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.

Left alone for a moment, Violetta re-reads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfredo had to flee the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. "Too late!" she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. The sounds of carnival are heard outside, and Annina rushes in to prepare her mistress for a visitor. It is Alfredo who implores her forgiveness. Forgetting her sick condition, they plan a new life together far from Paris, *Parigi, o cara*, but Violetta is now too exhausted even to dress. Alfredo sends Annina to fetch the doctor, but Violetta realises that nothing can help her now. In an outburst, she protests against her fate at dying so young *Gran dio! morir si giovine*, and Alfredo adds his tears to hers.

Annina returns with Dr. Grenvil and Germont, who gives Violetta his blessing. Violetta asks Alfredo to take a locket containing a miniature of her: should he one day marry it will be for his wife, from one who will be in Heaven praying for them both. The others express their great sorrow, and Violetta suddenly feels her pain has ceased. She tries to greet life once more, but sinks back, dead.

MADAMA BUTTERFLY

Opera in Three Acts

Libretto by Giuseppe Giacosa and Luigi Illica based on the story by John Luther Long and the One Act Play by David Belasco.

Music by

GIACOMO PUCCINI
(Property of G. Ricordi and Co.)

CAST

In order of appearance

B.F. PINKERTON, <i>Lieutenant, U.S. Navy</i>	WALTER DONATI
GORO, <i>a marriage broker</i>	BRENDAN CAVANAGH
SUZUKI, <i>Butterfly's servant</i>	DEIRDRE COOLING-NOLAN
SHARPLESS, <i>U.S. Consul in Nagasaki</i>	FRANK O'BRIEN
MADAMA BUTTERFLY, <i>Cio-Cio-San</i>	YASUKO SATO
THE IMPERIAL COMMISSIONER,	NOEL O'CALLAGHAN
REGISTRAR,	JOHN CARNEY
THE BONZE, <i>Cio-Cio-San's uncle</i>	BRIAN DONLAN
PRINCE YAMADORI, <i>a rich nobleman</i>	NIGEL WILLIAMS
KATE PINKERTON, <i>Pinkerton's American wife</i>	PATRICIA RYAN

Cio-Cio-San's relations and friends, servants.

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

CONDUCTOR	DAVID PARRY
PRODUCER	WILFRED JUDD
By kind permission of the Royal Opera House, Covent Garden	
DESIGNER	PATRICK MURRAY
LIGHTING DESIGNER	SEAN BURKE
STAGE MANAGER	ALEX REEDIJK
STAGE PROPERTIES	JOSEPHINE SCANLON
REPETITEUR	JIMMY VAUGHAN
COSTUMES	FRANCES BARRY, CORK CITY OPERA
SCENERY	PATRICK SHINE, CORK CITY OPERA

SYNOPSIS OF SCENES

Act One

Japanese House, Terrace and Garden in Nagasaki

Interval 15 Minutes

Act Two

Inside Butterfly's house

Interval 15 Minutes

Act Three

Inside Butterfly's house

A warning bell will ring five minutes and three minutes prior to the end of each Interval
Madama Butterfly was first performed at Teatro alla Scala, Milan, on 17th February 1904

Puccini

Madama Butterfly



There are just about a handful of Italian operas which are so well known that they could be described as household names, known beyond the realm of opera lovers so to say. Rossini's *Barbiere di Siviglia* is surely a household name; Verdi's *Rigoletto* and *Aida* must be in a similar category; Bizet's *Carmen*, especially with so many films of the opera doing the rounds, is as well known as any; *La Bohème* is universally known and *Madama Butterfly* must rival *Bohème* as Puccini's best known and most loved opera. No doubt a few more titles could be added to that brief list, Mozart's *La Nozze di Figaro*, Leoncavallo's *Pagliacci*, but not many more. From this list, it is salutary to note, that only one of those operas received its first performance in this century. That was *Madame Butterfly* which had its première on 17 February 1904 at La Scala, Milan, with a strong cast led by the beautiful Rosina Storchio (if you ever have the chance to visit the Scala Museum, do see the stunning portrait of her there), Giovanni Zenatello, one of the great tenors of his day (best known for his portrayal of Verdi's *Otello*) and the now legendary baritone, then just on the threshold of his international career as was Zenatello, Giuseppe de Luca.

But despite the evident strength of the cast, the first night proved to be as absolute disaster, one of the worst in opera history. How bad can be judged from the fact that the second performance of *Butterfly* was actually cancelled, a production of *Faust* being put on hurriedly instead. Not only that but the unfortunate Puccini returned his fee to the management of the theatre.

What had gone wrong? A number of reasons have been put forward: that rivals of the composer among both the critics and the public had taken it upon themselves to make a fiasco of the opening. They certainly succeeded; it is said that most of the second act was inaudible such was the noise of catcalls and jeers in the auditorium. It has also been suggested that Puccini's normally acute judgement of theatrical effect had been temporarily impaired by a car accident while he was writing *Butterfly*. Probably of greater importance was the fact that the opera was in contemporary costume, and the unusual setting and oriental musical elements took the audience by surprise.

At any rate Puccini did not lose faith in his 'piccola Giapponese'. He reworked the opera, making it into three acts instead of two, added an aria for Pinkerton, shortened the section where Butterfly's uncle Yakuside has too much to drink, tightened up the wedding scene, made one or two other small changes, but otherwise left the opera fundamentally the same.

He then chose a small insignificant opera house in which to stage the revised version. This was at Brescia in the Teatro Grande on May 28 of the same year. Rosina Storchio was by this time on tour in South America, so *Butterfly* was played by Salomea Krusheniski, a great singing actress, while Zenatello and De Luca again took the roles of Pinkerton and Sharpless.



Margaret Burke-Sheridan

This time there was no mistake. From that point on *Madama Butterfly* quickly established a place in the international repertoire. It was mounted at Covent Garden, the year following the world première, on 10 July 1905 with a formidable cast, perhaps indeed the greatest cast ever assembled for the opera: Enrico Caruso (1873-1921) played Pinkerton opposite the Butterfly of Emmy Destinn (1878-1930) and Sharpless was taken by Antonio Scotti (1866-1936). New York heard Caruso,

Scotti and Geraldine Farrar in the opera on February 11, 1907. Puccini travelled over for this première and was feted as a celebrity. That must have been a sweet victory.

It is pleasant to think that Ireland produced one of the great Butterflies. That was the soprano Margaret Burke-Sheridan who was born in Castlebar, Co. Mayo in 1889. 'Dov 'e La Sheridan?' enquired Arturo Toscanini on landing at Shannon Airport on one occasion. The soprano had sung for the great conductor at La Scala. She was greatly admired as well at the San Carlo, Naples and at Covent Garden, London. Not long after the introduction of electrical recording, she was recorded live at Covent Garden singing Mimi. This was in 1926 and these brief excerpts, in addition to capturing the excitement of an actual performance, give a good idea of the beauty of her vocal line. So too do her many studio recordings which included a complete *Butterfly*. As well as possessing an exceptional voice, the soprano was a noted beauty of her time, as may be judged from the fine pastel portrait by Gaetano de Gennaro that now hangs in the foyer of the National Concert Hall. Margaret Burke-Sheridan died in Dublin in 1958.

GORDON T. LEDBETTER

Opera in three Acts by Giacomo Puccini (1858-1924). Libretto by Giuseppe Giacosa and Luigi Illica. Based on *Madame Butterfly* by David Belasco a one act play adapted from a story by John Luther Long.

Place and time: Nagasaki. Early 20th Century.

ACT I

After a short orchestral prelude, which employs a Japanese theme, the curtain rises on a small Japanese house and its garden perched on a hillside overlooking the harbour of Nagasaki. It is to be the home of Lieutenant F. B. Pinkerton of the United States Navy, who is stationed at Nagasaki and has leased the house for his marriage "Japanese style" to Cio-Cio-San, a geisha girl. Pinkerton is being shown over the house by Goro, the marriage broker, who has arranged both the marriage and the lease. A staff of three including Suzuki, Cio-Cio-San's faithful maid, and two others has been installed. We learn that this "Japanese style" marriage (for 999 years with a convenient monthly option to dissolve) is about to take place. The fifteen-year-old bride Cio-Cio-San, named Butterfly by her friends, is a high-born girl compelled by family adversity to work as a geisha in Nagasaki.

Sharpless the American Consul who is to act as Pinkerton's best man arrives. Pinkerton tells Sharpless how he had fallen for the charming young geisha girl and callously goes on to propose a whisky-and-soda toast to the Stars and Stripes and to the day when he will marry an American girl. Sharpless counsels prudence and is really disturbed by this marriage which his friend is undertaking as a whim of the moment. This is the theme of their duet, *Amore o grillo*. Soon girls' voices are heard as Butterfly and her friends ascend the hill. A radiantly happy Butterfly arrives. Presentations of family and friends ensue and Butterfly, who is taking her marriage very seriously, confides that to show her great love for Pinkerton she has gone to the American Mission and embraced her future husband's faith even though she knows full well that this abandonment of her ancestral faith may involve her being cast off by her family and friends. Soon after the wedding rites have ended Butterfly's uncle, the Buddhist priest, breaks in. He denounces her for her desertion of the faith of her fore-fathers and incites all present to abandon her. This they do, hurried off by Pinkerton who resents this scene of uproar in his own home. Only Suzuki and Pinkerton remain and finally Butterfly is alone with her bride-groom who tries to comfort the terrified girl. He is moved to tenderness for his child-bride. The passionate love-duet begins but when Pinkerton recalls how happily the name of Butterfly was chosen she remembers that butterflies often end their brief lives impaled in a collector's cabinet. The Act concludes as Pinkerton carries Butterfly across the threshold of their home.

ACT II

It is three years since Pinkerton sailed away telling Butterfly that he would be back with her when the robins build their nests again. Her confidence is, however, quite unshaken.

In Butterfly's famous aria, *Un bel di* — ("One fine day we will see the smoke of his ship on the horizon") — she describes to Suzuki her vision of Pinkerton's returning ship and of their ecstatic reunion. She does not yet know it, but Pinkerton is in fact on his way back to Nagasaki and has written so to Sharpless. Accompanied by Goro, Sharpless now comes up the hill, a letter from Pinkerton to Butterfly in his hand. It is Sharpless's unpleasant task to tell Butterfly that Pinkerton will be joined in Nagasaki by his American wife Kate. Butterfly is so transported by the mere news of Pinkerton's return that she fails to grasp or even hear the part about Kate. With glee she tells Sharpless how wrong Suzuki and Goro have been. The latter has, in fact, been urging Butterfly to forget about the missing Pinkerton and allow him to arrange a match for her from among her several wealthy suitors. While Sharpless is still trying to get his message across to Butterfly one of these suitors, Prince Yamadori, is introduced but politely rejected by her. Sharpless's courage begins to fail and at length he puts the question what Butterfly would do if Pinkerton should never return to her. "Two things I could do" she replies — "Go back again to sing for the people or . . . die!" With that she fetches her little son, Trouble, born since Pinkerton's departure and of whose existence neither the father nor Sharpless was aware. Completely dismayed and shocked by this turn in the situation Sharpless abandons his task and leaves. Cannon shots from the harbour announce the arrival of a man-of-war. Butterfly identifies it through her telescope as Pinkerton's. In great excitement she and Suzuki bedeck the house with flowers (here comes the Flower Duet — *Scuoti quella fronda di ciliegio*) and Butterfly dons her bridal dress. As night falls she, Suzuki, and the child take up their posts at the doorway . . . to wait, against the background of the Humming Chorus — the music and murmur of voices borne on the breeze from the city below them.

ACT III

As the curtain rises dawn discloses the three still where they were the evening before — Suzuki and the child still asleep but Butterfly erect and immobile as though transfixed in joyful expectancy. When Suzuki awakens Butterfly goes to rest a little on Suzuki's promise to call her at once when Pinkerton comes. When he does come, accompanied by Kate and Sharpless, his main concern seems to be to claim the child. But remorse at his behaviour is aroused at the sight of the little house to which he bids farewell in the aria, *Addio fiorito asil* — the only tenor solo in the opera. He rushes off leaving Sharpless and Kate to face the situation. Butterfly enters but is at once struck by a fearful premonition at sight of the stranger, Kate, and the truth begins to dawn on her. Persuaded by Kate and Suzuki, Butterfly with a strange resignation agrees to give up the child to Kate but on the condition that she herself will give Trouble into Pinkerton's keeping. Left alone Butterfly holds up the sword with which her father killed himself reciting the motto engraved upon it — "To die with honour when no longer can one live with honour". She pauses to bind the eyes of Trouble who unexpectedly appears, than falls upon the sword. Pinkerton and Sharpless arrive as Butterfly expires.

NABUCCO

Opera in Four Acts

Libretto by Temistocle Solera

Music by

GIUSEPPE VERDI

(Property of G. Ricordi and Co.)

CAST

In order of appearance

ZACCARIA, <i>High Priest of Jerusalem</i>	AURIO TOMICICH
FENENA, <i>daughter of Nabucco</i>	THERESE FEIGHAN
ISMAELE, <i>nephew of the King of Jerusalem.</i>	WALTER DONATI
ABIGAILLE, <i>a slave, believed to be Nabucco's elder daughter</i>	RADMILA BAKOCEVIC
NABUCCO, <i>King of Babylon.</i>	LICINIO MONTEFUSCO
HIGH PRIEST OF BABYLON	BRIAN DONLAN
ANNA, <i>sister of Zaccaria</i>	DYMPNA CARNEY
ABDALLO, <i>old retainer of Nabucco.</i>	TED RYAN

Hebrews, Babylonians, Priests, Soldiers, Nobles and Elders

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

DUBLIN CITY BALLET

Choreographer: BABIL GANDARA

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

CONDUCTOR	GIOVANNI VENERI
PRODUCER	DARIO MICHELI
DESIGNER	PATRICK MURRAY
LIGHTING DESIGNER	SEAN BURKE
STAGE MANAGER	HILARY GROVES
STAGE PROPERTIES	JOSEPHINE SCANLON
REPETITEUR	ETHNA TINNEY
COSTUMES	FRANCES BARRY, CORK CITY OPERA
SCENERY	PATRICK SHINE, CORK CITY OPERA

SYNOPSIS OF SCENES

Act One

The Temple at Jerusalem

Interval 15 Minutes

Act Two

Scene One: The Royal Palace of Babylon

Scene Two: A hall in the Palace

Interval 15 Minutes

Act Three

Scene One: The Hanging Gardens of Babylon

Scene Two: On the Banks of the Euphrates

Interval 15 Minutes

Act Four

Scene One: A room in the Royal Place of Babylon

Scene Two: The Hanging Gardens of Babylon

A warning bell will ring five minutes and three minutes prior to the end of each Interval

Nabucco was first performed at Teatro alla Scala, Milan on 9th March, 1842.

*Pinco Denari
Del Mondo
Gad Parovette*

Verdi

Nabucco



Giuseppe Verdi had written two operas before he came to write *Nabucco* (the original title was *Nabucodonosor*). Not long before he had resolved never to write another opera and was only persuaded to do so by the impresario at La Scala, Bartolomeo Merelli, who provided the young composer with the libretto by Temistocle Solera (1817-78). Verdi's first opera, *Oberto*, produced in Milan in 1839, had at least been a *succès d'estime*. Then tragedy struck. In a matter of a few months Verdi lost both his wife, his young daughter and his son. Against these circumstances he attempted to fulfill his contractual obligations with a comedy called *Un Giorno di Regno* which received its first performance at La Scala in 1840. The opera was not simply badly received by the critics and public alike, it was treated with derision.

The effect on Verdi ran deep. As much as twenty years later he was to write to his music publisher, Tito Ricordi, '... I do not condemn the public. I bow to their severity and their whistles, but on the condition that I am not expected to be grateful for their applause.' Verdi did not write another comic opera for fifty-three years, not until he was in his seventies when *Falstaff* appeared, his last opera.

It is said that it was only with reluctance that Verdi took home Solera's libretto, and then suddenly there came to him the famous melody which became the chorus 'Va, pensiero sull' ali dorate.' Thus inspired, Verdi set to work and *Nabucco* received its première at La Scala on 9 March, 1842. It proved to be a resounding success, so great indeed that it established Verdi's reputation throughout Italy. The opera was mounted again at La Scala in the autumn season of the same year and received fifty-seven performances which was almost unprecedented. In Milan, from having been derided and dismissed Verdi suddenly found himself a much loved celebrity and he became known as 'papà die cori'.

Incidentally, in the original cast of *Nabucco* was Giuseppina Strepponi (1815-1897) who sang the role of Abigaille. She was a noted singer of her time, and after a lengthy liaison became Verdi's second wife.

Despite the phenomenal success of *Nabucco* Verdi always remained suspicious of those in the opera firmament, both those who would mount operas and those who would pronounce on the merits of new works. In a telling moment, Verdi once quoted

the proverb: 'Fidarsi è bene, ma non fidarsi è meglio' — 'To trust is good, but not to trust is better'. In so far as it was in his power, he retained control over the production of his work: the most famous instance being the première of *Otello* which he not only produced, coaching the singers too, but would not commit himself to the première until the work had been fully rehearsed. No composer could possibly exercise that kind of control in any of the great opera houses today.



Giuseppina Strepponi

Nabucco succeeded at the time not only on account of its thrilling music — if there are parts which are reminiscent of Rossini, Verdi had, nevertheless found his own voice for the first time in this opera — but also on account of the political circumstances that existed in Italy. There is no direct evidence that when Verdi thought up the magnificent tune to the Biblical chorus 'Va, pensiero' from Act III which the Hebrews sing as they await death, he had anything more in mind than the

opera. But the generation who first heard *Nabucco* seized on the chorus (Stir my heart's fond memories now/Sing of when our land was free) as a musical symbol of the *Risorgimento*, the aspirations of which were a united and free Italy. In any case Verdi was in complete sympathy with the *Risorgimento* and after the Kingdom of Italy had been created in 1860, Venice freed from Austrian domination six years later and Rome joining Italy in 1870, he saw the hopes of the *Risorgimento* realised. He even sat in Parliament as member for Busseto near where he had been born.

Today the politics with which *Nabucco* was associated are no longer a living issue; but the opera can still be relished for its sweep and grandeur and for its splendid melodies.

GORDON T. LEDBETTER

Place and time: Jerusalem and Babylon. 586 B.C.

ACT I

The scene is set in the Temple at Jerusalem. A group of Hebrews and Levites enter, expressing alarm at the impending attack by the Babylonians under their leader Nabucco. Zaccaria, the High Priest, enters with Nabucco's daughter Fenena as prisoner, declaring that God has put her into their hands as a hostage through whom they may be able to win deliverance. The chorus sing a song of thanksgiving. Ismaele enters announcing the immediate approach of the Babylonians and the chorus sing a prayer for aid. Fenena is handed over to Ismaele for safe-keeping, and they are left alone on the stage. It transpires that Ismaele had been Ambassador in Babylon and had met and fallen in love with Fenena there; at this moment Abigaille, Fenena's step-sister, enters at the head of Babylonian warriors who, disguised as Israelites, had succeeded in capturing the temple. She reproaches her sister for indulging in romance at that moment and threatens her with death instead. Going to Ismaele she tells him that, when he had been in Babylon, she too had fallen in love with him and that, if he returned her love, he might still save his people. She continues in this strain and is joined in a trio by Ismaele, who rejects her approach but pleads for his people, and by Fenena, who calls the God of Israel to hear her prayer, not for herself but for others.

An excited group of Israelites rush in with the news that Nabucco is at the door of the Temple. Zaccaria seizes Fenena and threatens to kill her if Nabucco profanes the Temple. Nabucco declares that if he does he will drown Zion in a sea of blood, while Fenena pleads with him for mercy for the Hebrews; Nabucco calls the Israelites his vassals and taunts them that their God had not come to their aid. Zaccaria renews his threats to kill Fenena, but Ismaele interposes and frees her and she takes refuge in her father's arms. Nabucco now, freed from his fear for her, gives free rein to his rage and orders the slaughter of the Israelites.

ACT II

Scene I: Abigaille reveals that she has become possessed of a document that proves she is of slave origin and not the legitimate daughter of Nabucco. She is furious that, in Nabucco's absence at war, Fenena has been appointed regent; she declares that she, too, once had a heart open to joy, but who can restore that now? The High Priest of Baal enters, declaring that Fenena has set the captive Hebrews free; he offers to support her if she wishes to seize the throne and oust Fenena and Nabucco; she accepts.

Scene II: Zaccaria announces that he has become the instrument of God to enforce the power of the law over the infidel. Ismaele enters and, in an impressive scene, has a curse laid on him by the Levites for his treachery in freeing Fenena. She and Zaccaria now arrive with Anna, who begs the Levites to spare Ismaele. At this moment Abdallo comes in announcing the false news of Nabucco's death and exhorting the support of the people for Abigaille. The latter

enters and demands the crown from Fenena, only to be interrupted by the appearance of Nabucco who seizes the crown and places it on his own head. The chorus sing that the moment of fate is at hand and Nabucco announces that, because of the disloyalty of his subjects, he has decided to overthrow Baal; as for the God of the Hebrews, He had already been overthrown. There is now no God but Nabucco himself.

Zaccaria reproves him for his blasphemy, whereupon Nabucco orders him to be taken away to die with his people. At this Fenena declares that she shall die with them as she has embraced the Hebrew faith. Nabucco tries to force her to bow down and worship him for he is no longer king but God. At the blasphemy there is a noise of thunder and Nabucco falls to the ground in insane terror. Abigaille picks up the crown and puts it on her own head.

ACT III

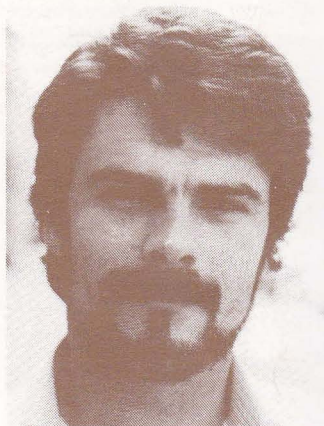
Scene I: Abigaille has taken the throne. The Priest of Baal requests her consent to the destruction of the Hebrews including Fenena. Nabucco enters distraught; Abigaille orders him to be removed, but he, with a semblance of his old authority, makes to ascend the throne. The others withdraw and Abigaille taunts him into signing a decree for the destruction of the Hebrews. When his request for mercy for Fenena is refused, he tells Abigaille she is not his daughter but a slave. He searches in his robes for the document of proof, and, when he cannot find it, Abigaille disdainfully produces it and tears it up. The sound of trumpets proclaims the doom of the Hebrews. Nabucco calls for his guards; when they appear he finds they are not his but Abigaille's and have come to take him under arrest.

Scene II: The Jews, in one of the most famous choruses in opera, lament for their homeland *Va, pensiero sull' ali dorate*. Zaccaria reproves them for their despair and prophesies the destruction of Babylon.

ACT IV

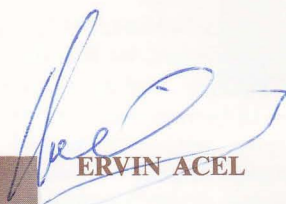
Scene I: Nabucco has just awakened from a dream in which he has been pursued like a hunted animal. He seems to hear the sound of battle and cries for his sword. He hears the name of Fenena called and rushes to the window. He realises to his horror that she is being led to her death and that he is imprisoned and cannot go to her aid. He falls on his knees and contritely prays to Jehovah for pardon. Abdallo enters with his warriors and Nabucco, now restored to sanity, leads them out to set all to right.

Scene II: Fenena is led to her death and Zaccaria exhorts her to seek a martyr's crown. Just as the sacrifice is about to be made Nabucco rushes in and orders them to stop. He commands his men to overthrow the statue of Baal but it crashes to the ground of its own accord. Nabucco proclaims that the Hebrews are to return to their native land where he shall build them a new Temple. He declares his repentance and tells them that Abigaille had lost her reason and taken poison. The Hebrews sing a song of praise to the Almighty. In a very brief scene the dying Abigaille enters, calling on God for forgiveness and blessing the lovers, she dies.

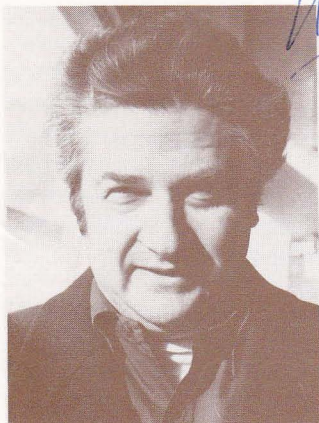


DAVID COLLOPY

(Administrator) Irish. Born in Wexford where he studied Accountancy before joining Wexford Festival Opera as Administrator. This position he held for five years. After a short period in London he returned to Ireland to take up his present post with the D.G.O.S.



ERVIN ACEL



(Conductor — La Traviata) Romanian. Studied at the College of Music in Timisoara from where he graduated to the Conservatory of Bucharest. Since 1963 he has been Principal Conductor and Director of the Philharmonic Orchestra in Oradea. This is his second visit to Dublin.



DAVID PARRY

(Conductor — Madama Butterfly) English. Studied music at Cambridge and the Royal Academy of Music London as well as conducting under Sergiu Celibidache. At present he is Musical Director of Opera 80. He has worked extensively at Glyndebourne, Opera North and Aldeburgh. This is his first visit to Dublin.



GIOVANNI VENERI

(Conductor — Nabucco) Italian. Born in Parma, won the Evan Gorga Scholarship in Rome where he studied violin and piano. Later at the Parma Conservatoire he studied composition attaining his diploma. He has conducted most of the important orchestras in Europe. This is his fourth visit to Dublin.



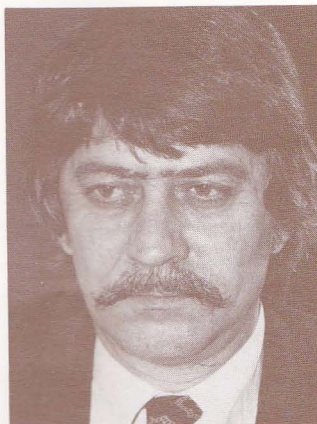
TOM HAWKES

(Producer) English. Is no stranger to Ireland having directed over 30 productions in Dublin, Cork and Belfast over the past 15 years. He has directed a number of operas for the E.N.O. and has also directed in Germany, New Zealand, Trinidad, Canada and in 1983 he made his United States debut with the prestigious Opera Theatre of St. Louis. Returns to produce Traviata.



WILFRED JUDD

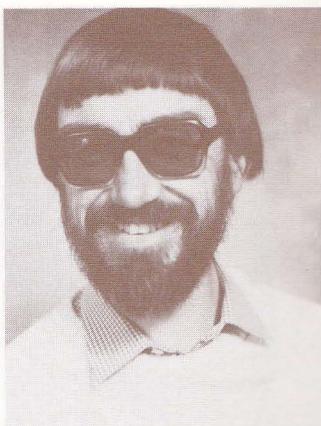
(Producer) English. First came to Ireland as Production Manager for the Wexford Festival where he later directed Handel's 'Orlando' in 1980. From '80 to '82 he was Director of Productions for the D'Oyly Carte Opera Co. and since then has worked as a Staff Producer at the Royal Opera House, Covent Garden. There he has directed several revivals of the Italian repertoire and a notable 'Magic Flute' for the Covent Garden tour to Los Angeles in '84. He returns to London to stage a revival of Zeffirelli's production of 'Tosca' next month. Produces Butterfly for D.G.O.S.



DARIO MICHELI

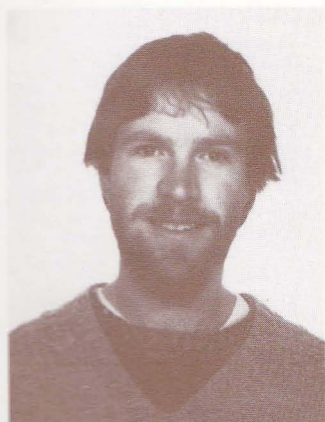
(Producer) Italian. This versatile producer who first came to Dublin in 1976 has worked on four Continents. He is a regular visitor to Dublin and returns to produce Nabucco.

Dario Micheli



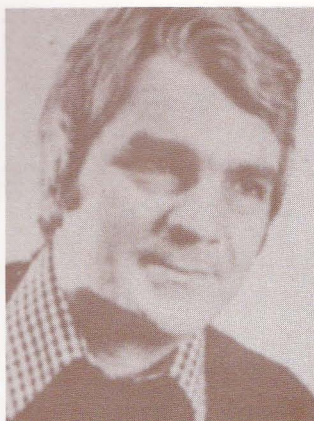
PHILLIP GILBERT

(Chorus Master) English. Graduate of the Royal College of Music and University of Hull where in 1982 he won the Special Music Prize for most outstanding student. He worked with Welsh National Opera and Wexford Festival and is now full time with the D.G.O.S.



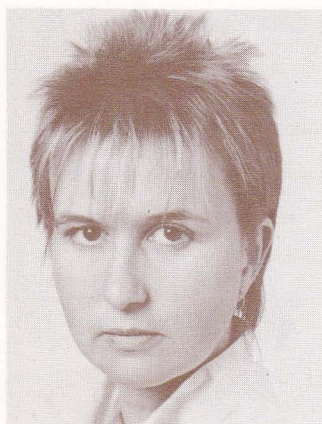
PERRY HALL

(Designer) English. Has just completed his first year as a freelance designer, following 18 months spent designing for the Crucible Theatre Sheffield. He trained at Wimbledon School of Art and was then awarded the Arts Council Theatre-Design Bursary which sent him to Sheffield. Returns to Dublin to design La Traviata.



PATRICK MURRAY

(Designer) Irish. Returns to us to design Madama Butterfly and Nabucco. Works on all the major productions for the Cork Opera House and has designed for the newly formed Cork City Opera.



HILARY GROVES

(Stage Manager — Nabucco) English. *Worked for seven years with the Royal Shakespeare Company in twenty major productions. Stage Manager for the New York and Washington Festivals and a number of Television productions. This is her first visit to Dublin.*



ALEX REEDIJS

(Stage Manager — Madama Butterfly) New Zealander. *Began his career with the New Zealand Opera Co. and moved to the New Zealand Ballet Co. Productions include Bohème, Figaro, Coppelia and La Sylphide. This is his first visit to the D.G.O.S.*



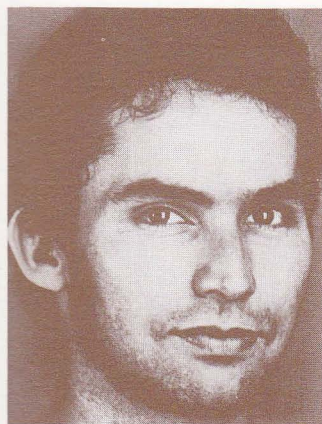
PATRICK YOUNG

(Stage Manager — La Traviata) English. *Graduated from university in 1981 and first worked in music administration. For two summers he worked at the International Arts Festival in Montepulciano Italy, and returned to Italy in 1984 as stage manager on the Early Opera Project's production of 'Orfeo'. Last year he assisted on the video production of 'King Priam' for Channel 4 television.*



JOSEPHINE SCANLON

(Stage Properties) Irish. *Has been involved in theatre and opera from a very early age. Has sung leading soprano roles with many musical societies in Ireland.*



BABIL GANDARA

(Choreographer — La Traviata and Nabucco) Mexican. *Studied dance with Nikita Talin of The Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpin and Joan Denise Moriarty.*



CLIVE SHANNON

(Repetiteur — La Traviata) Irish. *Studied piano under John O'Connor and in Vienna where he developed his great love of opera. He also studied harpiscord under John Beckett and organ under Gerard Gillen. He is an accompanist at the College of Music in Dublin and keyboard player with the R.T.E.S.O. This is his sixth season with the D.G.O.S.*



ETHNA TINNEY

(Repetiteur — Nabucco)

Irish. Well known as a solo pianist here in Ireland she worked as repetiteur in last year's Wexford Festival and this is her fourth consecutive season with the D.G.O.S. She has conducted operas by Cavalli, Monteverdi and Handel and recently appeared as conductor of the Dublin Philharmonia Orchestra in the National Concert Hall.



JIMMY VAUGHAN

(Repetiteur — Madama Butterfly) Irish.

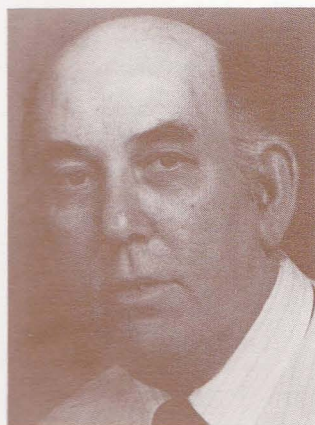
Began his piano studies at the age of six, winning a scholarship to the R.I.A.M. in 1974 where he was a student with the late Dorothy Stokes. In the field of composition he has twice won the award of R.T.E.'s Young Composer of the Year. In 1984 he was awarded both the Licentiate and Fellowship of Trinity College London.



RADMILA BAKOCEVIC

(Soprano) Yugoslavian.

One of the world's foremost dramatic sopranos she is considered to be the prima donna assoluta of the operatic stage in her native country. This is her second visit to Dublin when on this occasion she will sing Abigail in Nabucco.



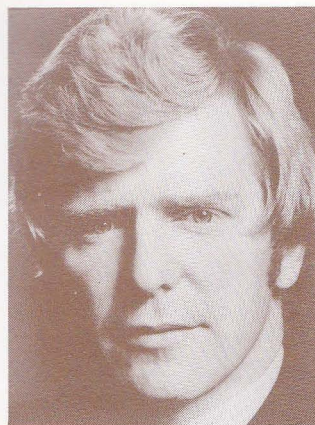
BRENDAN CAVANAGH

(Tenor) Irish. This most versatile artist appears regularly with the D.G.O.S. and returns this season to sing Gaston in La Traviata and Goro in Madama Butterfly. Has also sung with Wexford Festival and Cork City Opera.



DEIRDRE COOLING-NOLAN

(Alto) Irish. Began studying singing at the College of Music Dublin with Veronica Dunne. Now studies with Sr. Peter Cronin, Mount Sackville Convent and Dr. Gustav Sacher in London. Also works here in Dublin since 1978 with Jeannie Reddin who acts as coach and repetiteur and recital accompanist. Winner of many singing awards including Oratorio, Lieder and Contralto Solo medals at Feis Maithiu and Feis Ceoil. Winner of First Golden Voice of Ireland award in 1977. She returns to us to sing Suzuki in Madama Butterfly.



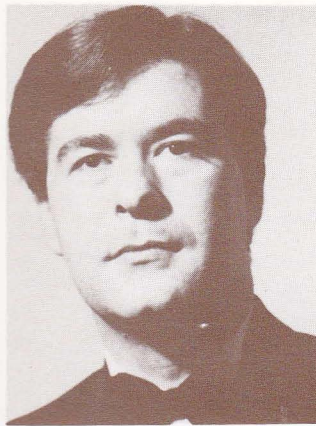
RANDAL COURTNEY

(Bass) Irish. Studied singing at the College of Music with Veronica Dunne and Peter McBrien. He appeared in two Young Irish Artist Productions at the Theatre Royal Wexford and two D.I.T. Productions in 1981, 1982 and 1984. He has also sung on RTE Radio and with the R.T.E.S.O. in the N.C.H.



WALTER DONATI

(Tenor) Italian. Making his second visit to Dublin. He has just come from La Scala, Milan where he sang in Verdi's *I Lombardi*. He will sing Pinkerton in *Madama Butterfly* and Ismaele in *Nabucco* before going to Venice to sing in Verdi's *Atilla* and Buenos Aires for Puccini's *The Girl of the Golden West*.



BRIAN DONLAN

(Bass) English. Born in Eccles, Lancs. he studied at the Guildhall School of Music and with Christo Brumbarov (on a Bulgarian State Scholarship). He made his debut with the Royal Opera Covent Garden as Benoit in *La Bohème* in 1976, a role he has repeated several times and filmed. He has appeared with the Wexford Festival and has been a regular visitor to the D.G.O.S. since 1969.



THERESE FEIGHAN

(Mezzo-soprano) Irish. Winner of the 1983 Golden Voice of Ireland Competition, she studied singing with Veronica Dunne in Dublin. She has already sung many minor roles with the D.G.O.S. and returns to sing Fenena in *Nabucco* this season.



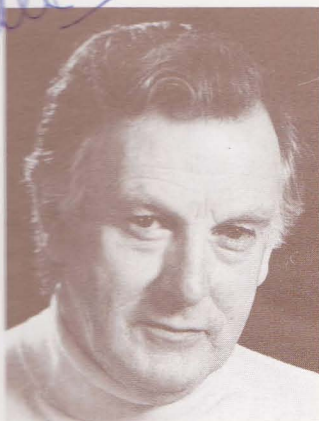
CAROLANN LOWE

(Mezzo-soprano) Irish. Studies with Veronica Dunne at the College of Music and trains regularly with Robert Keyes at Covent Garden, where she recently sang in a recital. Records frequently with R.T.E. and appears regularly in recitals and concerts with both piano and orchestra. Returns to sing Flora in *La Traviata*.



MARIA LUISA GARBATO

(Soprano) Italian. Made her debut in Spoleto in "Lucia". Her last appearance with the D.G.O.S. was in 1984 when she sang Mimi in *La Bohème* and we are very happy to welcome her back to Dublin to sing Violetta in *La Traviata*.



PETER McBRIEN

(Baritone) Irish. One of our most versatile singers with a repertoire ranging from Musicals, Recitals and Oratorio to Grand Opera. He has toured extensively in Europe with R.T.E. and in America. He is a regular guest with the D.G.O.S. and this season will sing Giorgio Germont in *La Traviata*.



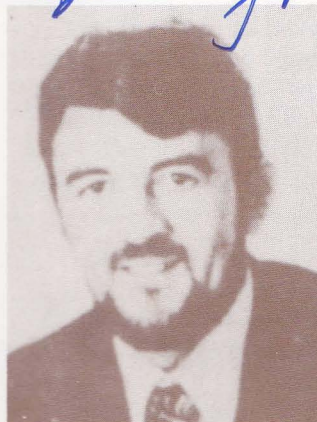
LICINIO MONTEFUSCO

(Baritone) Italian. Won the International Viotti of Vercelli Competition in 1960 and the following year made his debut in *The Pearl Fishers* at the Teatro Nuova in Milan. His first important engagement was in *The Masked Ball* with Carlo Bergonzi and Fedora Barbieri at the Maggio Musicale in Florence. Since then he has sung in many of the major opera houses in the world, principally Verdian roles under the direction of such conductors as Serafin, Votti, Gavazzoni, Maazel, Muti, Annovazzi, Prêtre, etc.



ANDREW MURPHY

(Bass) Irish. Began studying singing in the College of Music in 1982. He is a full time student with Veronica Dunne. In 1982 he won the Gold Medal for Bass Solo in the Dublin Feis Ceoil. In 1984 he won the Joseph O'Meara Trophy for Best Male Singer in the Golden Voice of Ireland Competition. Last year he was a finalist in RTE's Musician of the Future competition.



FRANK O'BRIEN

(Baritone) Irish. Has been taking part in the D.G.O.S. seasons for several years. Has sung with Cork City Opera and I.N.O. and we welcome him back to sing Sharpless in *Madama Butterfly*.



TED RYAN

(Tenor) Irish. Studied under Michael O'Higgins at the Royal Irish Academy of Music and later at the Dublin Municipal College of Music. He is well known to Dublin audiences for his many appearances in operetta and in particular for his performances in the tenor roles of the Savoy Operas. In 1982 won the award for Best Male Singer in the Waterford Festival of Light Opera for his singing of Lionel in *Martha*.



YASUKO SATO

(Soprano) Japanese. Born in Yamagata she has performed many leading roles in the major European opera houses in addition to regular appearances in Peru, Turkey and her native Japan. This is her first visit to Ireland where she will sing the leading role in *Madama Butterfly*.



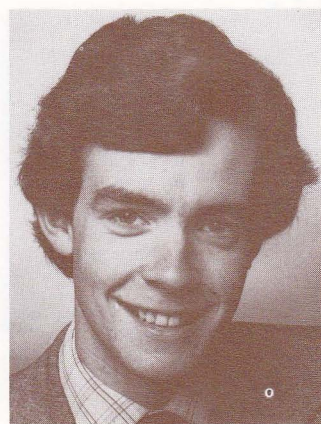
AURIO TOMICICH

(Bass) Italian. Needs no introduction to Dublin audiences where he is a most popular and regular visitor. We are very glad to welcome him back to sing Zaccaria in Nabucco.



IONEL VOINEAG

(Tenor) Romanian. Resident soloist of the Opera House in Jassy. Won the International Canto Competition in Ostend, as a result of which he was offered a vocal master-course in Rome and Milan. He has toured in Japan and the Soviet Union. Returns to sing Alfredo in La Traviata.



NIGEL WILLIAMS

(Bass) Irish. Winner of six major Feis Ceoil awards, Gold Medallist in singing in the College of Music, Dublin, winner of the Joseph O'Meara trophy in the 1985 Golden Voice of Ireland competition. He also appeared regularly in Oratorio and given many recitals. At present teaches singing in the College of Music, where he also continues his own studies with Veronica Dunne.

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It wasn't al'right on the night

By PAUL BLACK

Cartoons: TONY CANTWELL

"It will be al'right on the night", is a well known theatrical phrase. However, there have been notable exceptions to this rule and the Dublin Grand Opera Society has had it's share of incidents. These minor catastrophes can cause panic at the time, but in retrospect can be quite amusing. Some of these moments I have witnessed myself. Some have been told to me quite sincerely, and I have no doubt exaggeration is minimal.



Several years ago one such incident arose during a time when the Society was presenting five (imagine) operas over a four week period. As you are no doubt aware the opera changes each night so that principal singers may rest their voices the day after a performance. Except for the season I have in mind. For that particular season, for reasons of casting, it was deemed necessary to present "Turandot" on two consecutive nights. Amid the hustle and bustle that is the norm backstage ten minutes before any performance a late arriving male chorister hurried from the back stage door and straight up to his dressing room. He broke all records for dressing and make up and appeared in the wings, relieved but breathless seven minutes later. You can imagine his embarrassment when he found himself surrounded by Chinese coolies while he stood resplendent in Charles II wig, plumed hat, and gorgeously adorned tunic. Having left his spectacles in his dressing room and in the gloomy atmosphere of the wings he peered short sightedly at his colleagues and said, "It is the Masked Ball to-night, isn't it?". On his way back to his dressing room he was heard to mutter, "They never did that before, nobody ever tells me anything".

Sometimes of course little accidents happen on stage.



The sacristan in "Tosca" had a tough job lighting candles (electric ones) one night. Quite cleverly he held a lighted taper to the first candle and reached for the hidden switch on the six-armed candleabra. Whereupon, number two candle lit. Moving along to number three, number one lit. He continued bravely, fighting rising mirth and panic and succeeded in lighting all, except number four. It obliged him when he was half way across the stage.

Very occasionally people leave the the stage in rather odd ways. There was a "Father" in Traviata who because he could not find the exit door went away through the fireplace. It was a winter season, near Christmas, maybe that explains it. A 'super' one time couldn't find his way back to Mama Lucia's tavern during "Cavalleria" and carried his tray of glasses into the church. A soprano lost her skirt while awaiting the arrival of the coach in "Manson Lescaut". She left rather hurriedly. Great gas, really.

"Never work with animals or children", quipped W. C. Fields. I don't know about the children but he was right about animals.

One season during the most moving part of "La Boheme" as Mimi expired the theatre cat decided to take his evening constitutional . . . on the stage. It would not have been so bad had he not decided to have a bath in the middle of it. Sitting down centre stage he proceeded with his ablutions in a most comic fashion. It was the first time many did not cry at the end of "Boheme".



For me though, the incident I now find most amusing happened during "Pagliacci". That night it was necessary to lead a particularly stubborn donkey into the limelight. The only trouble was he did not want to go. Everything was tried from dangling carrots in front of the poor beast, to pleading and coaxing verbally, eventually profanely, to no avail. Finally, brute force was the only answer. With a rather heavy baritone at the rear and a dozen choristers pulling, the task was accomplished, more or less on cue. The animal must have had stage fright because immediately he realised where he was he behaved in a rather unsociable manner, to say the least. Its amazing how damp patches spread and they are so noticable under the lights.

Ah well, these things happen in the "best regulated families" and it is a good thing to laugh at oneself occasionally.

Don't bother to watch for anything to-night, it probably won't happen (cross your fingers). These things rarely do when you're there. Someone else will see it though, and no doubt, tell.



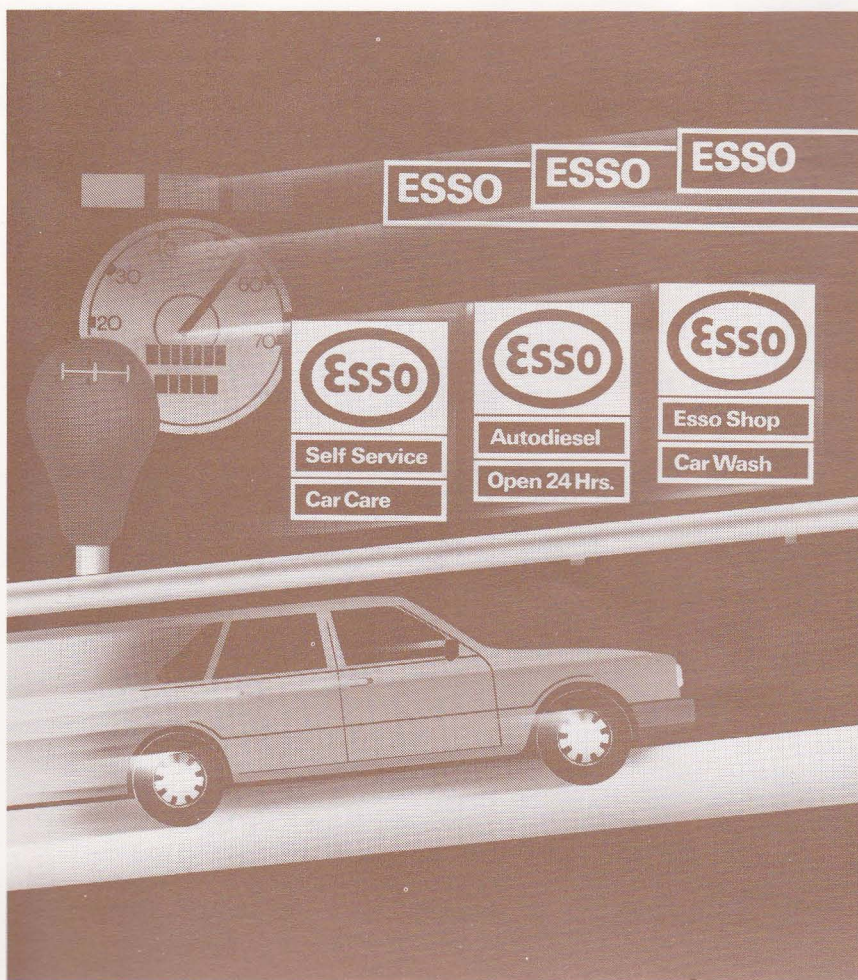
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*Thanks
for the hint
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1963— S; 1967— S; 1971— S; 1976— S; 1984— S.

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Pietro Mascagni (1863 — 1945)
1952—W.

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Umberto Giordano (1867 — 1948)
1957— S; 1959— S; 1964— S; 1970— S; 1976— S;
1983— S.

AVE MARIA

Salvatore Allegra (1898 —)
1959— S.

UN BALLO IN MASCHERA

G. Verdi (1813 — 1901)
1949— S; 1950— S; 1955— S; 1956— S; 1958— S;
1963— S; 1966—W; 1975— S; 1981— S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini (1792 — 1868)
1942—W; 1951— S; 1952—W; 1953— S; 1957— S;
1959— S; 1960— S; 1965— S; 1968—W; 1971—W;
1977— S; 1981—W; 1985—W;

THE BARTERED BRIDE

Bedrich Smetana (1824 — 1884)
1953—W; 1971—W; 1976—W.

LA BOHÈME

Giacomo Puccini (1858 — 1924)
1941— S; 1942—W; 1943— S; 1944—W; 1945—W;
1947— S; 1948—W; 1950— S; 1951— S; 1952— S;
1953— S; 1953—W; 1954—W; 1955—W; 1956— S;
1957—W; 1958—W; 1960—W; 1962— S; 1964— S;
1965—W; 1967— S; 1970— S; 1973— S; 1976— S;
1978—W; 1981— S; 1984— S.

THE BOHEMIAN GIRL

Michael W. Balfe (1808 — 1870)
1943—W.

CARMEN

Georges Bizet (1843 — 1875)
1941—W; 1943— S; 1944—W; 1946—W; 1947— S;
1948—W; 1950— S; 1951—W; 1952—W; 1953—W;
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1965—W; 1967—W; 1970—W; 1973—W; 1981—W;
1985—W;

CAVALLERIA RUSTICANA

Pietro Mascagni (1863 — 1945)
1941—W; 1942— S; 1950—W; 1955—W; 1959— S;
1960—W; 1973— S.

CECILIA

Licinio Refice (1883 — 1954)
1954— S.

LA CENERENTOLA

G. A. Rossini (1792 — 1868)
1972— S; 1979— S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart (1756 — 1791)
1950— S; 1961—W; 1983—W; 1984—W.

DON CARLO

G. Verdi (1813 — 1901)
1950—W; 1965— S; 1967— S; 1973—W; 1978—W;
1985— S.

DON GIOVANNI

W. A. Mozart (1756 — 1791)
1943— S; 1944—W; 1947— S; 1950— S; 1953—W;
1955— S; 1958— S; 1962—W; 1965—W; 1968—W;
1975—W; 1978—W.

DON PASQUALE

Gaetano Donizetti (1797 — 1848)
1952— S; 1957— S; 1959— S; 1961— S; 1966— S;
1969— S; 1975— S.

L'ELISIR d'AMORE

G. Donizetti (1797 — 1848)
1958— S; 1969— S; 1971— S; 1976— S; 1982— S.

ERNANI

G. Verdi (1813 — 1901)
1965— S; 1976— S.

EUGENE ONEGIN

P. I. Tchaikovsky (1840 — 1893)
1969—W; 1976—W; 1985—W.

FALSTAFF

G. Verdi (1813 — 1901)
1960— S; 1973— S; 1977— S.

FAUST

Charles F. Gounod (1818 — 1893)
1941— S; 1941—W; 1943— S; 1944— S; 1945—W;
1946—W; 1948— S; 1949— S; 1950—W; 1951—W;
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;
1965—W; 1972—W; 1976—W; 1980—W.

LA FAVORITA

G. Donizetti (1797 — 1848)
1942—W; 1968—S; 1974—S; 1982—S.

LA FIGLIA DEL REGGIMENTO

G. Donizetti (1797 — 1848)
1978—S.

FEDORA

Umberto Giordano (1867 — 1948)
1959—W.

FIDELIO

Ludwig van Beethoven (1770 — 1827)
1954—W; 1970—W; 1980—W.

DIE FLEDERMAUS

Johann Strauss (1825 — 1899)
1962—W; 1963—W; 1969—W; 1984—W.

THE FLYING DUTCHMAN

Richard Wagner (1813 — 1883)
1946—S; 1964—W.

LA FORZA DEL DESTINO

G. Verdi (1813 — 1901)
1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI

G. Puccini (1858 — 1924)
1962—S.

LA GIOCONDA

Amilcare Ponchielli (1834 — 1886)
1944—W; 1945—S; 1980—S; 1984—S.

HÄNSEL AND GRETEL

Engelbert Humperdinck (1854 — 1921)
1943—W; 1944—S; 1949—W; 1954—W; 1982—W.

TALES OF HOFFMANN

Jacques Offenbach (1819 — 1880)
1945—S; 1945—W; 1957—W; 1970—W; 1975—W;
1979—W.

IDOMENEO

W. A. Mozart (1756 — 1791)
1956—W.

L'ITALIANA IN ALGERI

G. Rossini (1792 — 1868)
1978—S.

JENUFA

L. Janacek (1854 — 1928)
1973—W.

LOHENGRIN

R. Wagner (1813 — 1883)
1971—W; 1983—W.

LOUISE

Gustave Gharpentier (1860 — 1956)
1979—W.

LUCIA DI LAMMERMOOR

G. Donizetti (1797 — 1848)
1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
1965—S; 1967—S; 1971—S; 1974—S; 1977—W;
1981—S; 1984—S.

MACBETH

G. Verdi (1813 — 1901)
1963—S; 1979—S; 1985—S.

MADAMA BUTTERFLY

G. Puccini (1858 — 1924)
1942—S; 1943—S; 1944—S; 1945—S; 1945—W;
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;
1953—S; 1954—S; 1955—W; 1956—S; 1958—W;
1961—W; 1965—S; 1967—S; 1969—S; 1971—S;
1974—S; 1977—S; 1980—S; 1983—S. 1986—S;

MANON

Jules Massenet (1842 — 1912)
1952—S; 1956—S; 1962—W; 1969—W; 1980—S.

MANON LESCAUT

G. Puccini (1858 — 1924)
1958—S; 1961—S; 1972—S; 1977—S; 1983—S.

MARTHA

Friedrich Von Flotow (1812 — 1883)
1982—W.

THE MARRIAGE OF FIGARO

W. A. Mozart (1756 — 1791)
1942—S; 1942—W; 1943—W; 1948—W; 1953—S;
1957—W; 1959—W; 1963—W; 1973—S.

IL MATRIMONIO SEGRETO

Domenico Cimarosa (1749 — 1801)
1961—S.

MEDICO SUO MALGRADO

Salvatore Allegra (1898 —)
1962—S.

MESSIAH

George F. Handel (1685 — 1759)
1942—S.

MIGNON

Ambroise Thomas (1811 — 1896)
1966—W; 1967—W; 1975—W.

MUSIC HATH MISCHIEF

Gerard Victory (1921 —)
1968—W.

NABUCCO

G. Verdi (1813 — 1901)
1962—S; 1964—S; 1969—S; 1972—S; 1977—S;
1982—S. 1986—S;

NORMA

Vincenzo Bellini (1801 — 1835)
1955— S; 1961— S; 1981—W.

ORFEO ed EURIDICE

Christoph W. Gluck (1714 — 1787)
1960—W; 1980—W.

OTELLO

G. Verdi (1813 — 1901)
1946— S; 1946—W; 1959— S; 1964— S; 1976— S;
1981— S.

I PAGLIACCI

Ruggiero Leoncavallo (1857 — 1919)
1941—W; 1942— S; 1950—W; 1955—W; 1956— S;
1960—W; 1968—W; 1973— S.

LES PÊCHEURS DE PERLES

G. Bizet (1838 — 1875)
1964—W.

PELLÉAS ET MÉLISANDE

Claude Debussy (1862 — 1918)
1948— S.

I PURITANI

Vincenzo Bellini (1801 — 1835)
1975— S.

QUEEN OF SPADES

P. I. Tchaikovsky (1840 — 1893)
1972—W.

RIGOLETTO

G. Verdi (1813 — 1901)
1941—W; 1944—W; 1945—W; 1947— S; 1948—W;
1949—W; 1951— S; 1952— S; 1953— S; 1955— S;
1956— S; 1958— S; 1959— S; 1961— S; 1963— S;
1965— S; 1966— S; 1968— S; 1970— S; 1974— S;
1978— S; 1983— S.

ROMÉO ET JULIETTE

C. Gounod (1818 — 1893)
1945— S.

DER ROSENKAVALIER

Richard Strauss (1864 — 1949)
1964—W; 1972—W; 1975—W; 1984—W.

SAMSON AND DELILAH

Camille Saint-Saëns (1835 — 1921)
1942— S; 1944— S; 1947—W; 1966—W; 1974—W;
1979—W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari (1876 — 1948)
1956— S.

IL SERAGLIO

W. A. Mozart (1756 — 1791)
1949— S; 1951— S; 1953—W; 1960—W; 1964—W.

SIMON BOCCANEGRA

G. Verdi (1813 — 1901)
1956—W; 1974— S.

LA SONNAMBULA

V. Bellini (1801 — 1835)
1960— S; 1963— S.

SUOR ANGELICA

G. Puccini (1858 — 1924)
1962— S.

TANNHÄUSER

R. Wagner (1813 — 1883)
1943— S; 1962—W; 1977—W.

TOSCA

G. Puccini (1858 — 1924)
1941—W; 1942— S; 1943—W; 1946— S; 1947—W;
1948—W; 1949—W; 1950—W; 1951— S; 1952—W;
1954— S; 1955— S; 1956—W; 1957— S; 1958—W;
1960— S; 1963— S; 1966— S; 1968— S; 1970— S;
1975— S; 1979— S; 1982— S; 1985— S.

LA TRAVIATA

G. Verdi (1813 — 1901)
1941— S; 1941—W; 1942—W; 1944— S; 1946— S;
1947—W; 1949— S; 1950— S; 1951— S; 1952— S;
1953— S; 1954— S; 1955— S; 1956— S; 1957— S;
1958—W; 1960— S; 1962— S; 1964— S; 1966— S;
1968— S; 1970— S; 1972— S; 1975— S; 1979— S;
1983—W. 1986— S

TRISTAN UND ISOLDE

R. Wagner (1813 — 1883)
1953— S; 1964—W.

IL TROVATORE

G. Verdi (1813 — 1901)
1941— S; 1942— S; 1943— S; 1944— S; 1945—W;
1946— S; 1947—W; 1948—W; 1949—W; 1950—W;
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1962— S; 1966— S; 1969— S; 1972— S; 1975—W;
1980— S; 1982—W.

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G. Puccini (1858 — 1924)
1957—W; 1960— S; 1964— S; 1968— S; 1971— S;
1978— S.

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R. Wagner (1813 — 1883)
1956—W.

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1964—W.

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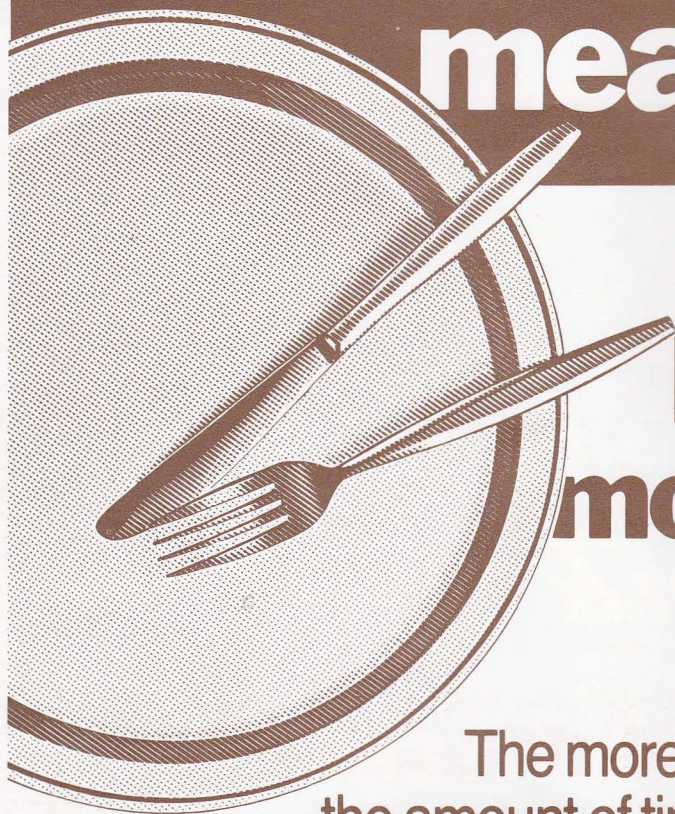
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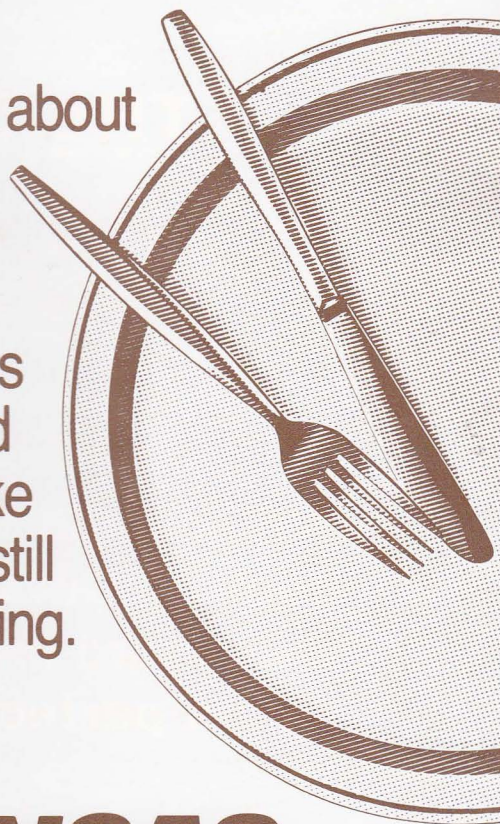
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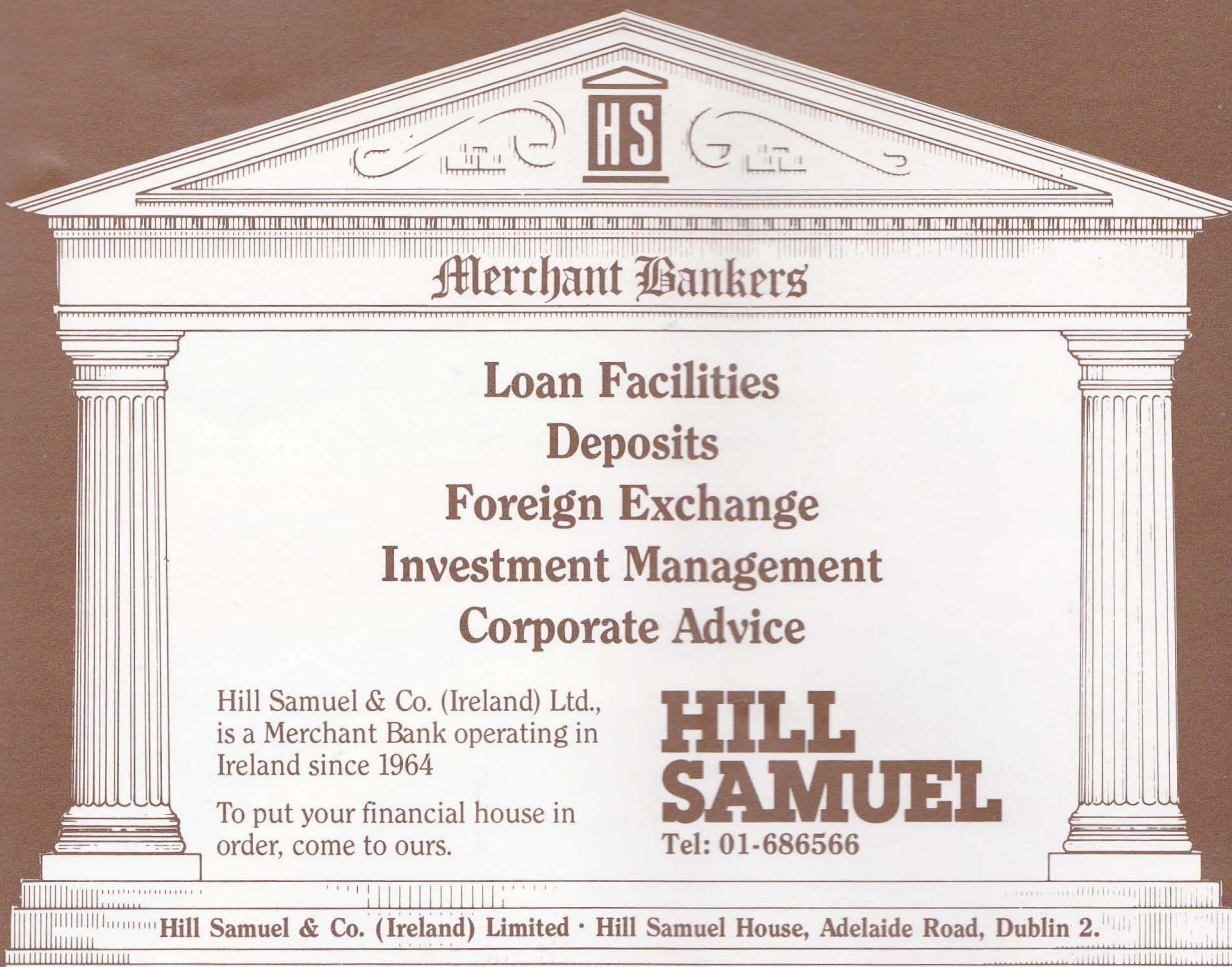
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An Taisce Concerts	4
Austin Rover	Outside Back Cover	
Bank of Ireland	10
Brennan Insurances Ltd.	44
British Airways	...	...	...	...	...	...	...	...	...	Inside Back Cover	
Burmah Castrol	...	...	...	...	...	...	...	...	...	...	47
Calor Kosangas	...	...	...	...	...	...	...	...	...	...	46
Esso	...	...	...	...	...	...	...	...	...	...	36
Ferguson	...	...	...	...	...	...	...	...	...	...	6
Fiat	...	...	...	...	...	...	...	...	...	...	12
Gaiety Theatre	...	...	...	...	...	...	...	...	...	...	8
Golden Discs	...	...	...	...	...	...	...	...	...	...	17
Hibernian Insurance	...	...	...	...	...	...	...	...	...	...	36
Hill Samuel	...	...	...	...	...	...	...	...	...	...	47
Irish Printers	...	...	...	...	...	...	...	...	...	...	45
New Irish Chamber Orchestra	...	...	...	...	...	...	...	...	...	...	14
Nico's / Caesars Restaurants	34
RHM Foods Ireland Ltd.	2
Tricolour Travel Ltd.	44

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